

IV  
A Monsieur Léopold Auer.

# Deux Morceaux

pour  
Violon  
avec accompagnement d'Orchestre  
ou de Piano

par  
**C. CUI.**

OP. 24.

Edition pour Violon avec accompagnement de Piano.

N<sup>o</sup> 1. Alla Spagnuola.  
Pr. <sup>fr. 2.50.</sup> R. 1.15.

N<sup>o</sup> 2. Nocturne.  
Pr. <sup>fr. 2.50.</sup> R. 1.25.

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HAMBOURG, D. RAHTER.  
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ST PETERSBOURG, A. BÜTTNER.  
Perspective de Nevsky 22.

*Fournisseur de la Société musicale Imp. russe et du Conservatoire,  
Commissionnaire de la Société Philharmonique de St Pétersbourg.*

LEIPZIG, FR. KISTNER.

2535. 2536.

# I. Alla Spagnuola.

C. Cui. Op. 24. N<sup>o</sup> 1.

Allegretto.

VIOLON. *pizz.* *4<sup>me</sup> Corde. arco*

PIANO. *Allegretto.* *f* *p*

*f* *mf* *p* *f* *mf* *p* *f* *mf* *p* *f* *mf* *p*

*p* *mf* *pizz* *arco* *p*

*pizz* *mf* *arco* *p* *p*

8 *riten. a tempo* *p* *riten.* *a tempo* *p* *mf* *f* *p*

*f* *mf* *f* *mf*

## B

First system of music, measures 1-4. The right hand features a rapid sixteenth-note scale starting on G4, with fingerings 2 1, 2 1 2 1 2 1, and 2. The left hand plays a steady eighth-note accompaniment. Dynamics include piano (*p*) in both hands.

Second system of music, measures 5-8. The right hand continues with sixteenth-note patterns, including triplets, with dynamics *f* and *mf*. The left hand features a more active accompaniment with chords and eighth notes, with dynamics *p* and *mf*.

Third system of music, measures 9-12. The right hand includes a *pizz.* (pizzicato) marking. Dynamics range from *f* to *mf*. The left hand continues with a rhythmic accompaniment, with dynamics *p* and *mf*.

Fourth system of music, measures 13-16. The right hand has a tempo change instruction: *Poco meno mosso.* The left hand features a more complex accompaniment with chords and eighth notes, with dynamics *mf* and *p*.

First system of a musical score. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

Second system of a musical score. It consists of two staves: a treble staff and a bass staff. The treble staff begins with a common time signature 'C' and a tempo marking 'Tempo I.' followed by 'pizz.' (pizzicato). The music includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation like 'arco' (arco). The bass staff also has a tempo marking 'Tempo I.' and a dynamic marking *p* (piano). The system concludes with a triplet of eighth notes marked with a '3' and a '1' above it.

Third system of a musical score. It consists of two staves: a treble staff and a bass staff. The treble staff includes a tempo marking 'Tempo I.' and a dynamic marking *f* (forte). The music features a 'pizz.' (pizzicato) marking and an 'arco' (arco) marking. The bass staff has a dynamic marking *p* (piano). The system concludes with a triplet of eighth notes marked with a '3' and a '1' above it.

Fourth system of a musical score. It consists of two staves: a treble staff and a bass staff. The treble staff includes a tempo marking 'Tempo I.' and a dynamic marking *p* (piano). The music features a 'pizz.' (pizzicato) marking and an 'arco' (arco) marking. The bass staff has a dynamic marking *pp* (pianissimo). The system concludes with a triplet of eighth notes marked with a '3' and a '1' above it.

First system of a musical score. The top staff is a single melodic line with a key signature of one flat and a common time signature. It features a series of eighth-note runs, a *pizz.* (pizzicato) marking with a forte (*f*) dynamic, and an *arco* (arco) marking with a piano (*p*) dynamic. The bottom staff is a grand staff (treble and bass clefs) with a piano (*p*) dynamic. It contains a series of chords and single notes, with a mezzo-forte (*mf*) dynamic marking at the end.

Second system of the musical score. The top staff continues the melodic line with a mezzo-forte (*mf*) dynamic, followed by a *pizz.* marking with a forte (*f*) dynamic, and an *arco* marking with a piano (*p*) dynamic. The bottom staff continues the grand staff accompaniment with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic marking at the end.

Third system of the musical score. The top staff is marked *Meno mosso.* and begins with a piano (*p*) dynamic. The bottom staff is also marked *Meno mosso.* and begins with a piano (*p*) dynamic. Both staves feature a series of chords and single notes.

Fourth system of the musical score. The top staff is marked *Tempo I.* and begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic. The bottom staff is also marked *Tempo I.* and begins with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic. Both staves feature a series of chords and single notes.

Meno mosso.

*p*

*rit.* Meno mosso.

*p*

Tempo I.

*f*

Meno mosso.

*mf*

Tempo I.

*f*

Meno mosso.

*p*

Tempo I.

*f*

*ff*

Tempo I.

*p*

ac - cel - le - ran - do.

pizz.

ac - cel - le - ran - do

8.

2535





V

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# II. Nocturne.

3

C. Cui. Op. 24. No 2.

Andantino.

VIOLON.

Andantino.

PIANO.

*pp*

First system of a musical score in A major, 12/8 time. The right hand features a melodic line with a *cantabile* marking and a *mf* dynamic. The left hand provides a rhythmic accompaniment with a *p* dynamic. The system concludes with a *pp* dynamic marking.

Second system of the musical score. It begins with a *f* dynamic in the right hand and a *mf* dynamic in the left hand. A section marked 'A' begins with a key signature change to A minor (three flats) and a time signature change to 6/8. The system ends with a *p* dynamic in the right hand and a *mf* dynamic in the left hand.

Third system of the musical score. The right hand starts with a *p* dynamic and a *f* dynamic. The left hand features a *mf* dynamic and a *pp* dynamic. The system concludes with a *f* dynamic in the right hand and a *mf* dynamic in the left hand.

Fourth system of the musical score. The right hand begins with a *ff* dynamic. The left hand features a *p* dynamic. The system concludes with a *p* dynamic in the right hand and a *mf* dynamic in the left hand.

First system of a musical score in 12/8 time, key of D major. It features a vocal line and a piano accompaniment. The vocal line begins with a half note, followed by eighth notes, and includes dynamic markings *mf* and *ff*. The piano accompaniment consists of chords and moving lines in both hands, with a *riten.* marking in the right hand. The system concludes with a repeat sign.

Second system of the musical score, marked **B** *a tempo*. The vocal line starts with a half note and includes a *p* dynamic marking. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand, also marked *p*.

Third system of the musical score. The vocal line continues with half notes and eighth notes, marked *p*. The piano accompaniment maintains the eighth-note pattern in the left hand and chords in the right hand, also marked *p*.

Fourth system of the musical score. The vocal line features half notes and eighth notes, marked *p*. The piano accompaniment continues with the eighth-note pattern in the left hand and chords in the right hand, marked *p*.

First system of the musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The top staff begins with a melodic line marked *mf*. The grand staff features a piano accompaniment with chords and moving lines, marked *p* in the middle of the system.

Second system of the musical score. It continues the three-staff format. The top staff has a melodic line with dynamics *f*, *molto riten.*, *mp*, and *mf*. The grand staff has a piano accompaniment with dynamics *p* and *mf*, and a *molto riten.* marking. The system concludes with the instruction **Più mosso.** in both the top and grand staves.

Third system of the musical score. The top staff features a melodic line with a *f* dynamic. The grand staff features a piano accompaniment with a *mf* dynamic. The system concludes with a *f* dynamic marking in the top staff.

Fourth system of the musical score. The top staff features a melodic line with a *mf* dynamic. The grand staff features a piano accompaniment with a *mf* dynamic. The system concludes with a *mf* dynamic marking in the grand staff.



First system of musical notation. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes with various accidentals. The bottom staff is a grand staff (treble and bass clefs) with complex chordal accompaniment. Dynamics include *mf* and *p*.



Second system of musical notation. The top staff continues the melodic line, including a trill marked with a 'tr' and a dotted line. The bottom staff continues the accompaniment. Dynamics include *mf* and *p*.



Third system of musical notation. The top staff features a trill and a wavy line indicating a tremolo. The bottom staff continues the accompaniment. Dynamics include *p* and *pp*.



Fourth system of musical notation. The top staff continues the melodic line with eighth notes. The bottom staff continues the accompaniment with chords and moving lines.

First system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic and features a melodic line with a long slur. The lower staff (bass clef) begins with a mezzo-forte (*mf*) dynamic and features a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The upper staff continues the melodic line with a slur and ends with a *molto riten.* (molto ritenuto) marking and a fortissimo (*ff*) dynamic. The lower staff continues the harmonic accompaniment, also marked with *molto riten.*

Third system of musical notation. The upper staff is marked *Andantino.* and begins with a pianissimo (*pp*) dynamic. The lower staff is also marked *Andantino.* and begins with a piano (*p*) dynamic. Both staves feature melodic lines with long slurs.

Fourth system of musical notation. The upper staff begins with a pianissimo (*pp*) dynamic. The lower staff continues the melodic and harmonic development. The system concludes with a double bar line and a key signature change to three sharps (F#-major/C#-minor).



First system of musical notation. The upper staff (treble clef) begins with a mezzo-forte (*mf*) dynamic marking. It features a series of beamed sixteenth notes in the first measure, followed by a melodic line. The lower staff (bass clef) provides harmonic support with sustained chords and some movement in the second measure.

Second system of musical notation. The upper staff continues the melodic line, marked with a *ritard.* (ritardando) instruction. The lower staff features a *ritard.* instruction in the second measure, indicating a slowing down of the tempo.

Third system of musical notation. The upper staff begins with a **D** time signature change and a piano (*p*) dynamic marking. It includes first and second endings, indicated by '1' and '2'. The lower staff is marked **Tempo I.** and *pp* (pianissimo), featuring a rhythmic pattern of eighth notes.

Fourth system of musical notation. The upper staff contains a complex, fast-moving melodic line with many beamed sixteenth notes. The lower staff continues the rhythmic pattern from the previous system, maintaining the *pp* dynamic.

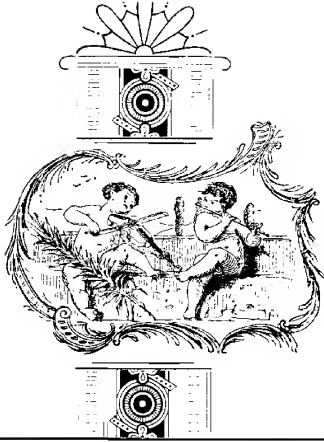
The musical score is written for piano and consists of four systems of staves. Each system has a single treble staff and a grand staff (treble and bass staves joined by a brace). The key signature is D major (two sharps) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic marking. The second system begins with a pianissimo (*pp*) dynamic marking. The third system begins with a piano (*p*) dynamic marking. The fourth system contains two piano (*p*) dynamic markings. The notation includes various musical symbols such as notes, rests, beams, and slurs.

First system of a musical score. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The top staff begins with a piano (*p*) dynamic and a melodic line with slurs. The grand staff also begins with a piano (*p*) dynamic. The system concludes with a *riten.* (ritardando) marking and a repeat sign. The time signature changes from 12/8 to 6/8.

Second system of the musical score. It features a single treble staff and a grand staff. The key signature remains three sharps. The tempo is marked *a tempo*. The piano (*p*) dynamic is indicated. The system contains several measures of music with slurs and rests.

Third system of the musical score. It includes a single treble staff and a grand staff. The key signature is three sharps. The top staff starts with a mezzo-forte (*mf*) dynamic and includes trills (*tr*). The grand staff begins with a piano (*p*) dynamic. The system ends with a *riten.* marking. A section labeled *Sta* (Staccato) is indicated above the top staff.

Fourth system of the musical score. It consists of a single treble staff and a grand staff. The key signature is three sharps. The tempo is marked *a tempo*. The top staff begins with a pianissimo (*ppp*) dynamic, followed by a piano (*p*) dynamic. The grand staff begins with a pianissimo (*pp*) dynamic. The system concludes with a *pp* dynamic and a *m.g. m.g.* (more grave) marking. The time signature changes from 6/8 to 3/4.



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Potpourri aus dem Ballet „Der Nussknacker“ für Violine und Pianoforte von V. Laub . . . 4 —  
Elegie für Streichorchester. Für Violine und Pianoforte von A. Kleinecke . . . 1 80  
Eugène Onéguine. 2 airs transcrits par N. Messer.  
No. 1. Andante élégiaque . . . 2 25  
No. 2. Arioso . . . 2 25  
Walzer aus der Oper „Eugen Onegin“ für Violine und Pianoforte übertragen von V. Laub 4 —

### Op. 66 No. 18. Entr'acte aus dem Ballet „Dornröschen“.

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Potpourri aus der Oper „Jolanthe“ für Violine und Pianoforte von V. Laub . . . 4 —  
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### Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“.

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Potpourri aus der Oper „Jolanthe“ für Violine und Pianoforte von V. Laub . . . 4 —  
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## Streich-Sextette.

### Davidoff, Ch.

- Op. 35. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle.  
Partitur . . . 5 —  
Stimmen . . . 10 —

### Tschaikowsky, P.

- Op. 70. Souvenir de Florence. Sextuor pour Instruments à cordes (2 Violons, 2 Altos et 2 Violoncelles).  
Partitur . . . netto 6 —  
Stimmen . . . 20 —

### Wilm, Nikolai v.

- Op. 27. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. In Stimmen . . . 10 —

## Streich-Quartette.

### Davidoff, Ch.

- Op. 38. Quartett für 2 Violinen, Viola und Violoncell. A.  
Partitur . . . 4 —  
Stimmen . . . 6 —

### Gurlitt, Cornelius.

- Op. 152. Intermezzo für 2 Violinen, Viola und Violoncell. Partitur und Stimmen . . . 1 80

### Lange, S. de.

- Op. 67. Quartett (No. 3, in G) für 2 Violinen, Bratsche und Violoncell.  
Partitur . . . 3 —  
Stimmen . . . 6 —

## Clavier-Quintette.

### Davidoff, Ch.

- Op. 40. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. G m. . . 16 —

### Longo, Alessandro.

- Op. 3. Quintetto per Pianoforte, 2 Violini, Viola e Violoncello. E. 12 —

### Nawratil, Karl.

- Op. 16. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. D. . . 15 —  
Op. 17. Zweites Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. C m. . . 15 —

## Clavier-Quartette.

### Nápravník, Eduard.

- Op. 42. Quatuor pour Piano, Violon, Alto et Violoncelle. Am. 15 —

### Schütt, Eduard.

- Op. 12. Quartett für Pianoforte, Violine, Viola und Cello. F. 12 —

## Clavier-Trios.

### Nawratil, Karl.

- Op. 9. Trio für Pianoforte, Violine und Cello. E. . . 7 —  
Op. 11. Zweites Trio für Clavier, Violine und Cello. F. . . 10 —

### Riemann, Hugo.

- Op. 47. Trio (E dur) für Pianoforte, Violine und Violoncell 7 —

### Schütt, Eduard.

- Op. 27. Trio für Pianoforte, Violine und Violoncell. C moll 9 —

### Tschaikowsky, P.

- Op. 50. Trio für Pianoforte, Violine und Violoncell . . . 18 —  
Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer. 3 —  
Walzer aus der Oper „Eugen Onegin“, für Violine, Violoncell und Pianoforte übertragen von A. Schaefer . . . 5 —



# I. Alla Spagnuola.

Violon.

Allegretto.

C. Cui. Op. 24. N° 1.

4<sup>me</sup> Corde.  
arco

pizz.

*f* *p* *f*

*mf* *f* *p*

*f* *mf* *f* *p*

*p* *mf* *pizz.* *A*

arco *p* pizz. *mf* arco *p*

8 *riten. a tempo* *f* *p*

*f* *p* 2 1

8 *f* *mf* *pizz.* *f* *mf*

*mf* *f* *mf*

*f* *mf* 2 Poco meno mosso.

# Violon.

3

This page of a musical score for Violon. (Violoncello) contains ten staves of music. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The score is divided into sections by tempo and time signature changes.

**Staff 1:** Features a melodic line with eighth and sixteenth notes.

**Staff 2:** Marked **Tempo I.** and **C** (C major). It includes **pizz.** (pizzicato) and **f** (forte) markings.

**Staff 3:** Continues the piece with **arco** (arco) and **mf** (mezzo-forte) markings.

**Staff 4:** Features a complex passage with triplets and a **p** (piano) marking.

**Staff 5:** Includes **pizz.** and **arco** markings, with a **p** (piano) marking.

**Staff 6:** Features a **mf** (mezzo-forte) marking.

**Staff 7:** Marked **Meno mosso.** (Meno mosso). It includes **f** (forte) and **p** (piano) markings.

**Staff 8:** Marked **Tempo I.** and **D** (D major). It includes a **f** (forte) marking.

**Staff 9:** Marked **Meno mosso.** It includes a **ff** (fortissimo) marking.

**Staff 10:** Marked **Tempo I.** and **Meno mosso.** It includes a **mf** (mezzo-forte) marking.

**Staff 11:** Marked **Tempo I.** It includes a **f** (forte) marking.

**Staff 12:** Marked **ff** (fortissimo).

**Staff 13:** Features a melodic line with a **pizz.** (pizzicato) marking.

The score concludes with the lyrics *ac - ce - le - ran - do.*







# II. Nocturne.

VIOLON.

C. Cui. Op. 24. N° 2.

Andantino.

1

*p*

*mf*

*mf*

*f*

*ff*

*mf*

*ff*

*mf*

*riten.*

**A** 1

*f*

*p*

*f*

*ff*

*mf*

*riten.*

**B** *a tempo*

*p*

*p*

*p*

*mf*

*f*

*molto riten.*

*ppp*

*mf*

*f*

**Più mosso.**

VOLON.

3

*f*

*mf*

*tr tr tr tr tr tr tr*

*p*

*molto riten.*

*ff*

Andantino.

*pp*

*pp*

*mf*

*ritard.*

**D** Tempo I.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*a tempo*

*riten.*

*p*

*tr tr tr tr*

*0*

*a tempo*

*riten.*

*ppp*

*p*

